

(MED. LATIN)

MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

ARR. VINCENT GAY

MY FAVORITE THINGS

MUSIC FOR LITTLE BIG BAND



E \flat VERSION

HORN I (ALTO SAX)

HORN II (TENOR SAX)

HORN III (BARYTON SAX)

HORN IV (TRUMPET 1)

HORN V (TRUMPET 2)

HORN VI (TROMBONE)

WIND BASS

LILYPOND SOURCES EMBEDDED IN PDF FILE

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MY FAVORITE THINGS (LATIN)

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E \flat

ARR. VINCENT GAY

INTRO

HOEN 1 (A. SAX)

C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset C \sharp m 7 *trm*

A C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset A Δ 4

F \sharp m 7 B 7 E Δ A Δ E Δ A Δ D \sharp \emptyset G \sharp 7(b9)

TACET 1ST X

INTERLUDE 1

C \sharp m 7 D \sharp \emptyset C \sharp m 7 D \sharp \emptyset

B 

Chord progression for section B:

C#m⁷ D#^ø C#m⁷ D#^ø A^Δ

F#m⁷ B⁷ E^Δ A^Δ E^Δ A^Δ D#^ø G#7(b9)

Section C:

C#m⁷ D#^ø G#7(b9) C#m⁷ A^Δ

Measure 1: C#m⁷ (with m♯ below)

Measure 3: D#^ø (with m♯ below)

Section A:

A^Δ F#⁷ E^Δ A^Δ B⁷

INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)

Interlude 2 Chord Progression:

C#m⁷ D#^ø C#m⁷ D#^ø

SOLOS ON **C** AND **INTERLUDE 2** THEN D.S. AL CODA



Final Chord Progression:

C#m⁷ D#^ø C#m⁷ D#^ø C#m⁷ D#^ø

Final measure: C#m⁷ (with m♯ below)

To CODA 

MY FAVORITE THINGS (LATIN)

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INTRO

HORN 2
(T. SAX)

C#m7 D#ø C#m7 D#ø C#m7 D#ø C#m7

mp *f*

A $C\sharp m^7$ $D\sharp\emptyset$ $C\sharp m^7$ $D\sharp\emptyset$ $A\Delta$ 4

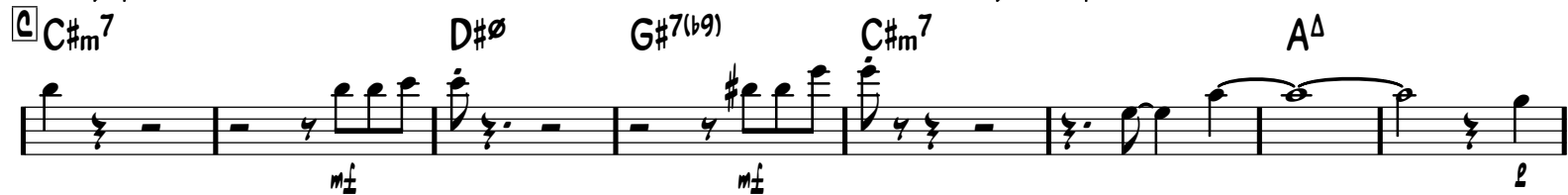
F#m7 B7 EΔ AΔ EΔ AΔ D#ø G#7(b9)

TACET 1ST X

INTERLUDE 1

B ~~S~~

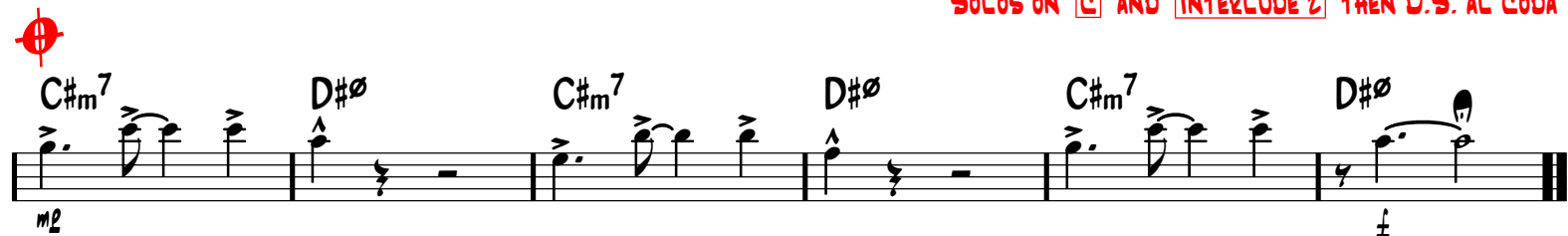
The first staff of music shows the beginning of the piece. It starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The first four measures are chords: C#m7, D#ø, C#m7, and D#ø. The fifth measure begins the vocal melody with a half note A4 (labeled 'A' with a triangle) and a piano dynamic marking 'mp'. The melody continues with a half note G4, a quarter note F#4, a quarter note E4, a half note D4, and a final half note C4.



INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)



SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



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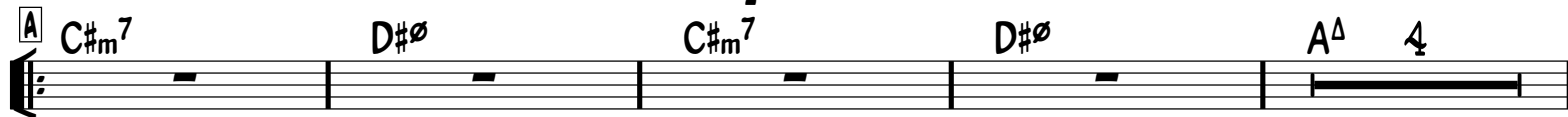
MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

E \flat

ARR. VINCENT GAY

INTRO

HORN 3
(B. SAX)

INTERLUDE 1



B



Chord progression for Section B:

Chords: C#m7, D#ø, C#m7, D#ø, AΔ, F#m7, B7, EΔ, AΔ, EΔ, AΔ, D#ø, G#7(b9), C#m7, D#ø, G#7(b9), C#m7, AΔ, AΔ2, F#7, EΔ, AΔ, B7. **To CODA**

Measure numbers: m2, 2, m±

INTERLUDE 2

(PLAYED AS BACKGROUND DURING SOLOS)

Chord progression for Interlude 2:

Chords: C#m7, D#ø, C#m7, D#ø

Measure numbers: m2

SOLOS ON [C] AND [INTERLUDE 2] THEN D.S. AL CODA



Chord progression for Section C:

Chords: C#m7, D#ø, C#m7, D#ø, C#m7, D#ø

Measure numbers: m2, ±

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MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

E \flat

ARR. VINCENT GAY

INTRO

HOEN 4 (TPT.1)

C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅ C \sharp m⁷ *trm*

A C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅ A Δ

F \sharp m⁷ B⁷ E Δ A Δ E Δ A Δ D \sharp ∅ G \sharp 7(b9)

INTERLUDE 1

C \sharp m⁷ D \sharp ∅ C \sharp m⁷ D \sharp ∅

8



Chord progression for measures 8-15:

Measures 8-9: C#m7, D#ø

Measures 10-11: C#m7, D#ø

Measures 12-13: AΔ

Measures 14-15: F#m7, B7, EΔ, AΔ, EΔ, AΔ, D#ø, G#7(b9)

9

Chord progression for measures 16-23:

Measures 16-17: C#m7, D#ø

Measures 18-19: G#7(b9), C#m7

Measures 20-21: AΔ

Measures 22-23: AΔ, F#7, EΔ, AΔ, B7

To CODA

INTERLUDE 2

(PLAYED AS BACKGROUND DURING SOLOS)

Chord progression for Interlude 2:

Measures 1-2: C#m7, D#ø

Measures 3-4: C#m7, D#ø

SOLOS ON 9 AND INTERLUDE 2 THEN D.S. AL CODA



Chord progression for measures 24-29:

Measures 24-25: C#m7, D#ø

Measures 26-27: C#m7, D#ø

Measures 28-29: C#m7, D#ø

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MY FAVORITE THINGS (LATIN)

RICHARD ROGERS

Eb

ARR. VINCENT GAY

INTRO

HOEN 5
(TPT. 2)

C#m7 D#° C#m7 D#° C#m7 D#° C#m7

A

C#m7 D#° C#m7 D#° AΔ

TACET 1ST X

F#m7 B7 EΔ AΔ EΔ AΔ D#° G#7(b9)

INTERLUDE 1

C#m7 D#° C#m7 D#°

B

C#m7 D#° C#m7 D#° AΔ

2

F#m7 B7 EΔ AΔ EΔ AΔ D#∅ G#7(b9)

C

C#m7 D#∅ G#7(b9) C#m7 AΔ

AΔ F#7 EΔ AΔ B7

To CODA

INTERLUDE 2 (PLAYED AS BACKGROUND DURING SOLOS)

C#m7 D#∅ C#m7 D#∅

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA

C#m7 D#∅ C#m7 D#∅ C#m7 D#∅

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E \flat

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INTRO

HOEN 6 (TBN.)

C \sharp m⁷ D \sharp C \sharp m⁷ D \sharp C \sharp m⁷ D \sharp C \sharp m⁷ D \sharp C \sharp m⁷

mp $\frac{1}{2}$

A C \sharp m⁷ D \sharp C \sharp m⁷ D \sharp A Δ 4

F \sharp m⁷ B⁷ E Δ A Δ E Δ A Δ D \sharp G \sharp 7(b9)

INTERLUDE 1

TACET 1ST X

C \sharp m⁷ D \sharp C \sharp m⁷ D \sharp

B



Chord progression for section B:

Chords: C#m7, D#ø, C#m7, D#ø, AΔ, F#m7, B7, EΔ, AΔ, EΔ, AΔ, D#ø, G#7(b9)

Musical notation: Staff with eighth and quarter notes, rests, and a double bar line at the end.

C

Chord progression for section C:

Chords: C#m7, D#ø, G#7(b9), C#m7, AΔ, AΔ2, F#7, EΔ, AΔ, B7

Musical notation: Staff with eighth and quarter notes, rests, and a double bar line at the end.

To CODA

INTERLUDE 2

(PLAYED AS BACKGROUND DURING SOLOS)

Chord progression for Interlude 2:

Chords: C#m7, D#ø, C#m7, D#ø

Musical notation: Staff with eighth and quarter notes, rests, and a double bar line at the end.

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



Chord progression for the final section:

Chords: C#m7, D#ø, C#m7, D#ø, C#m7, D#ø

Musical notation: Staff with eighth and quarter notes, rests, and a double bar line at the end.

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ARR. VINCENT GAY

INTRO



INTERLUDE 1



B



Chord progression for section B:

Chords: C#m⁷, D#ø, C#m⁷, D#ø, A^Δ, F#m⁷, B⁷, E^Δ, A^Δ, E^Δ, A^Δ, D#ø, G#7(b9)

C

Chord progression for section C:

Chords: C#m⁷, D#ø, G#7(b9), C#m⁷, A^Δ, A^Δ, F#⁷, E^Δ, A^Δ, B⁷

To CODA

INTERLUDE 2

Chord progression for Interlude 2:

Chords: C#m⁷, D#ø, C#m⁷, D#ø

SOLOS ON C AND INTERLUDE 2 THEN D.S. AL CODA



Chord progression for the final section:

Chords: C#m⁷, D#ø, C#m⁷, D#ø, C#m⁷, D#ø